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such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE APRIL BURLINGTON

The April number of the Burlington
Magazine of London, just received is
an unusually interesting issue. Mr.
H. F. E. Visser contributes the opening
article, "Some Parallels between West-
ern and Far Eastern Art," with illus-
trations, proving how such Western
artists as Guys, Seghers and Van Gogh
were influenced by the Japanese, and,
per contra, how the Japanese master,
Sesshu, found, and others of his fel-
lows, an inspiration in Western art.
The second article is by Andre Salmon
on "Negro Art" and this is also well
illustrated. Mr. S. J. Camp writes on
"Seven Centuries of European Arms
and Armor"; Mr. D. S. McColl on "A
Toutin in the Wallace Collection"; Mr.
R. L. Hobson has a ninth paper on the
Eumorfopoulos collection of early
Chinese potteries, and Mr. Cyril G. E.
Hunt has a second paper of "Studies
in Peruvian Textiles."

There is an article on Richard Wil-
son at Brighton, illustrated with three
beautiful half tones of typical land-
scapes by the early English landscape
master—the originals in the collection
of Wilsons owned by Capt. Richard
Ford. The customary monthly Chroni-
cle, and letters from Mr. John Platt of
N. Y. on Korean pottery and Mr. Owen
S. Scott on the new El Greco in the
National Gallery, complete the number.

The Burlington can be obtained from
the sole American agent, James B.
Townsend, 15 East 40 St., N. Y.

"FIFTH AVE WEEK" A FAILURE

The so-called "Fifth Ave. Week,"
which was expected by its promoters
to stimulate business along that
thoroughfare, resulted only in disap-
pointment, and not only were the deco-
rations of the shop and store windows,
with few exceptions, meagre and, also
with few exceptions, inartistic, but the
hoped-for public attendance and inter-
est did not materialize. Rain on two
days and gloomy and unseasonably
cold weather on others, added to the
disappointing result.

It is noticeable that not a single
award of the Committee went to an
art dealer on the avenue, although sev-
eral had attractive pictures in their
windows and evidently endeavored to
enter into the spirit of the plan. We
did not favor the idea from the first,
but it seemed ungracious to adversely
criticise an undoubtedly well meant at-
tempt to heighten the attractiveness of
the famous street, if only temporarily.
The result is as we thought, and now
that "Fifth Ave. Week" is no more,
may we express the hope that it will
not be repeated. Dealers and other
merchants along the avenue, to use an
English expression, are "fed up" with
parades and requests to decorate and
illuminate their windows, galleries and
stores. Fifth Ave. does not need any
such "booming." It offers a perpetual
"Fair" in itself. The idea of a special
week—is all right perhaps for Green-
wich Village or Yorkville—for Rock-
ville Centre, Tottenville or Podunk,
where "Old Home Weeks" flourish
and persist—but the "Fifth Ave.
Week" idea was parochial and pro-
vincial.

SUN'S CRITIC ON ACADEMY

Editor American Art News,

Dear Sir,

In the N. Y. Sun and Herald of Sunday
last, the art writer or critic of that daily,
Mr. Henry McBride, and over his own sig-
nature, wrote of the 95th annual Spring
Exhibition of the National Academy of
Design, now in progress at the Brooklyn
Museum in the article I enclose and which
I respectfully request you to reprint for the
information of the many artists and art
lovers which your journal reaches, and es-
pecially those New Yorkers, throughout
the country and in Europe, who may not
have seen the Sun's article.

I make this request, for it is high time
that the American art world should ask
whether the large public which so great a
journal as the N. Y. Sun and Herald
reaches, should be deprived of virtually any
review or notice of what the Academy,
which alone in America, kept alive the in-
terest in art through many long and barren
years, and which, after all, is one of the
few American art Institutions universally
respected and supported by artists and art
lovers—has done and is doing. This year
the Academy, forced to hold its annual ex-
hibition in Brooklyn through the burning
of the Fine Arts Building—has been en-
abled to give space to nearly a thousand
exhibits—and yet this very Mr. McBride,
who has been a persistent antagonistic
critic of the old Academy in every way—has
belabored it for years because it did not
give space to deserving artists, now that
it is enabled, for the first time in years to
do so—he dismisses what the press in gen-
eral has united in proclaiming an unusual
and successful exhibition—with a silly es-
say on "Tea drinking, etc." What I would
ask is whether or not you think this writer
or critic is fair, to say the least, to his
employers and the readers of the Sun and
Herald, as he is presumably paid to con-
duct the art columns of that great daily,
and to give its readers the news of the art
world, with or without adverse or kindly
criticism. Yours very truly,

Academician.

N. Y., April 12, 1920.

The Offending Article

"The tea that was served at the 'verniss-
age' of the Spring Academy was a good
idea. It seemed to be much appreciated. I
saw bits of lemon floating in the cups of
those fortunate enough to obtain tea. I
do not think there was the alternative of
cream. There was no bread and butter, or

cake, just biscuits. I got two of the lat-
ter. They had been made, of course, by
machinery and were perfect.

"Thanks to this refreshment, there was
an air of festivity to the Academy's private
view that is sometimes lacking in these en-
tertainments. To be sure, the journey to
Brooklyn gave the affair a larkly aspect to
those native to or inured to N. Y. It may
have been that as much as the tea—after
all, it was a plain tea—that put people into
such a good humor. The Brooklyn Mu-
seum is situated upon a knoll—if that word
is not too rural—and gets ozone when there
is any. On Tuesday there was plenty. Big
clouds filled the sky, swelling literally at
times so that they obscured the sun, but
in alternate movements the sun rent them
asunder with vim enough to suggest that
light had come forever. With these changing
skies there was a swooping wind that tossed
several academical hats skyward and played
pranks with skirts that had been intended
to be prim. To walk at all on such a day
was like playing a game, so the elderly
academicians and their wives entered the
museum in a somewhat breathless, battered
state, with pink strawberry marks in each
cheek and a disposition to grin. As for
the young people, they felt positively mis-
chievous, but it went, of course, no further
than that. Young academicians are unlike
other young people. They early learn con-
trol. Sometimes they learn nothing else.

"But the tea! If you believe, as some
did, that it was the tea that created the at-
mosphere, and if it was atmosphere rather
than mere ozone! It certainly was the
tea, at any rate, that impelled young Ma-
honri Young to inquire if it were true that
in the good old days of the J. G. Brown
Academy the 'vernissages' opened with
something stronger than tea. So far away
those days seem, and so unreal, that I could
not be certain whether those legendary
'stags' were consecrations of the Academy
or of the Watercolor Society, but they did
occur in the old Academy building, and
were slightly stronger than tea. In fact—
and this shows the harm in raking over the
dead leaves of the past—it was München.

"It was about the only time in the whole
year that impecunious art students came
in contact with the genuine imported Mün-
chen, and the intrigue that was loosened in
the effort to get cards—for none but ex-
hibitors or members were supposed to en-
ter—can be imagined easier than described.
And there were clay pipes with long stems,
tobacco, ad lib., cheese sandwiches and sal-
ads! Why many a man became an aca-
demician purely and simply to attend those
stags. There was something in being an
artist in those days. And if the Academy
thinks at all of prestige and how to regain
it, it might seriously consider the reestab-
lishment of as much of the function as the
laws allow.

Henry McBride.

OBITUARY

Charlotte E. Field

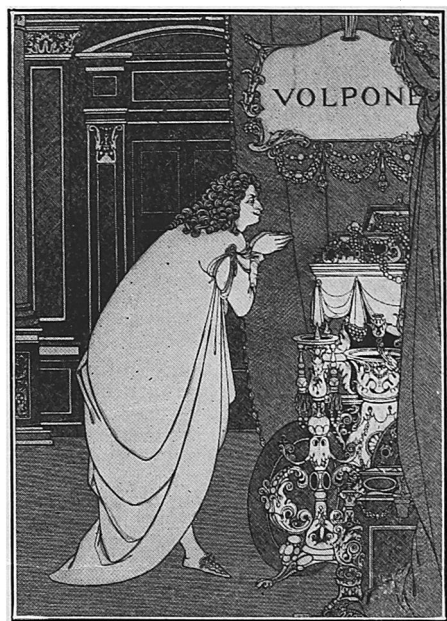
Mrs. Charlotte E. Field, an artist and for
several years President of the Brooklyn So-
ciety of Miniature Painters, died on April 8,
at her home in Brooklyn, aged 82. Mrs.
Field was twice married, her first husband
having been William C. Beattie. In 1887
she married Theodore W. Field, who sur-
vives her with two sons, Kenneth P. and
Wilfred P. Beattie.

Ferdinand Roybet

Ferdinand Roybet, the eminent modern
French figure painter, died in Paris April 1
last, aged 80. He was born at Uzès, France,
in 1840, and was a pupil of Vibert at the
Beaux Arts in Lyons. He went to Paris
in 1864 and made his first exhibit at the
Salon the following year, although he first
specialized as an engraver. His work at-
tracted attention from the first, from its
fine and strong draughtsmanship, brilliant
color, the lifelike expression of his subjects,
and a certain dash, which showed the in-
fluence of Franz Hals. In fact, he has been
called "The Modern Franz Hals." He deli-
ghted most in the portrayal of XVII
century Cavaliers whose rich and pic-
turesque costumes appealed to him, just as
strongly as the Algerian skies and color
which he depicted in a masterly way. One
of his earliest and most successful works,
"The Tric Trac Players," is in the Vander-
bilt collection, as also his "Musical Party"
and "Drinking Song." The Metropolitan
Museum also owns one of his finest can-
vases. His "Cock Fight" was in the John
Taylor Johnston collection.

Laurent Honoré Marqueste

Laurent Honoré Marqueste, the sculptor,
died in Paris April 6. He was born in Tou-
louse in 1850. He was a pupil of Joffroy
and took the prize for sculpture at Rome in
1871. His first exhibit at the Salon in Paris
was in 1874. His work includes a statue of
"Geography" for the façade of the Sorbonne
in Paris, "La Cigale" and "Racine," which
stand in the foyer of L'Odeon in Paris, and
a statue of Victor Hugo, in the Sorbonne.
M. Laurent received medals from the
Sorbonne in 1874 and 1876, a medal from the
Paris Exposition in 1878 and was decorated
with the Legion of Honor in 1884.



FRONTISPIECE TO BEN JONSON'S
VOLPONE

Aubrey Beardsley

A. E. Gallatin Collection at Gimpel &
Wildenstein's.

Beardsley Drawings Shown

A loan exhibition of original drawings by
Aubrey Beardsley is now on at the galleries
of E. Gimpel and Wildenstein, 647 Fifth
Ave., until May 1. One-half of the exhibi-
tion—21 numbers—are from the collection
of Mr. A. E. Gallatin, the remaining 18
being owned by Messrs. H. C. Quinby, Wil-
liam M. Ivins and Mrs. Payne Whitney. No
one denies Max Beerbohm's claim that Au-
brey Beardsley dominated his immediate
epoch, and of recent years several exhibi-
tions have been held here in America, but
this is the first in which all the drawings are
American-owned. Quite recently the
Beardsley "flair" attracted renewed atten-
tion from the fact that a certain N. Y. book-
seller showed a collection of several un-
recorded and crude Beardsleys which
aroused much discussion and altercation in
art circles, inasmuch as their provenance was
unexplained. The present exhibition only
strengthens the opinion of the "doubting
Thomas" as regards the previous display.
The fanciful precocity and genius revealed
in these black-and-white designs are once
more attested in the interesting selection on
view, comprising many chapter headings for
"Le Morte Darthur," "Alvary as Tristan,"
"Klafsky as Isolde," "Molière," etc. The
surety of drawing and fine sense of style,
added to rich inventiveness, plus a wonder-
ful feeling for texture, make even fragments
as important as his most finished work. One
of the chapter headings for "Le Morte
Darthur" has been most tastefully employed
on the outside of the catalog.

Charles Alvah Walker

Charles Alvah Walker died suddenly Sun-
day last, Apr. 11, at his home in Brookline,
Mass. Born at London, N. H., in 1848, he
moved early in life to Chelsea, where he
lived until 1900, when he moved to Brook-
line. While engaged in scientific research
work at the Peabody Academy of Science
at Salem, he developed a talent for both
wood and steel engraving and the latter
became his profession for many years. In
etching he won a notable success and two
of his plates, after Mauve and Daubigny,
received hon. mention at the Paris Salon.
From engraving Mr. Walker gradually
turned to painting, and his works in water-
color and oil were regularly exhibited at
the Boston Art Club, and throughout the
country until 1910. He was actively in-
terested in the Boston Art Club, and for two
years served as its vice-president.

To Mr. Walker should be given credit
for bringing to public attention and per-
fecting the monotype process of individual
art expression, exhibits of which were held
in Boston, N. Y. and London, where they
attracted wide interest. For the past 15
years he was a discriminating collector and
dealer in works of the master painters; with
a studio at 20 Beacon St., Boston. He was
responsible for the art collections of the
late Joseph Jefferson, William C. Cotton,
Francis Wilson and others.

Hispanic Museum Purchases

A landscape by William Sanger, "City
of Vigo," originally exhibited at the Touch-
stone Galleries and at the Stuyvesant Club,
has been bought by the Hispanic Society of
America, and added to its permanent col-
lection. This painting was among a number
completed in Spain in 1917 and 1918. The
Hispanic Society have also acquired Mr.
Sanger's entire 30 water color drawings of
the "Portico della Gloria, Santiago Cathed-
ral" (Santiago, Spain), which will become
permanent records of the Museum.